

SCULPTURE

- OSSIP ZADKINE Creative sculpture with modeling and carving as its means of expression. — 2 mornings weekly —
- MARY CALLERY Introduction: Highlights in sculpture of the past. Class Problems: Combination and unification of basic forms. Opposing plans. Volume and line in space. — 2 mornings weekly —

ADVERTISING ART GRAPHIC DESIGN

- ALVIN LUSTIG Basic principles in visual presentation. Graphic design sources, format and typography. Engraving and printing processes, possibilities and limitations, their effect on design. Problems and criticism starting with simple spatial organization and developing into complex arrangements, involving type, message, psychological intent. — 2 mornings weekly —
- PAUL RAND Advertising and the creative process. Conception and idea in relation to technique. The importance of free association in advertising art. — 2 mornings weekly —

ARCHITECTURE

- WALTER GROPIUS Informal talks, with slides, following discussion, on *Problems of Architecture and Planning*; for students interested in these fields.
- PAUL BEIDLER Studies in use of structure and materials in creating a congenial environment. — 3 mornings weekly —

BASIC DESIGN

- JOSEF ALBERS Study of fundamental problems underlying all art: Exercises in material leading through producing form to reading of the meaning of form. Form depends basically on construction and combination, that is on capacity and appearance of material: A study of activity related to quantity and intensity (proportion), to movement (dynamic — static), to three- and two-dimensionality (volume-space and shape), to tension (contrast-affinity, exception and parallelism), to placement (figure-background problem). Color problems of design are studied in a special course. (See *Color*). — 1 morning weekly —

COLOR

- JOSEF ALBERS Color and how it works. Color is the most relative medium in art. Its application is primarily a psychological problem. Experimental studies will demonstrate how color changes color in its various properties. The main color activities, such as color-intensity and light-intensity, depend, e.g., on quantity, shape, placement. Space in color, and color in space. Color opaque, translucent, transparent. Color mixture, subtractive and additive. The Weber-Fechner Law. Color systems, their purpose and use. — 1 morning weekly —

TEXTILE DESIGN

- ANNI ALBERS Construction of fabrics, theoretical and practical, in classes and weaving workshop. Analysis of fabrics. De-